113, 533

Ukraine RD1

[For information pertaining to the musical form of Ukrainian songs, see 7: Lineva, RF1 Great Russia, category 116, p. 62.]

538 rical ballads (dumy) which glorify and preserve the whole of the past of Ukraine, are deservedly famous.

● 533 The Ukrainian folk-song which has been handed down in many collections and manuscripts from the 16th century, enjoys a great reputation both at home and abroad. These songs were sung at Lithuanian and Polish courts (14th - 16th centuries) and before Tsars and boyars in Moscow down to the second half of the 18th century. They were admired in Turkey and Italy too, and found honorable mention as early as 1675 in Herbigny's collection "Religiosae Kijovienses Cryptae".

534 The Ukrainian accompanies his singing on many instruments: there are the "kobza" and the "bandura", stringed instruments of foreign origin, cymbals which are unknown to the Russians, bag-pipes ("duda"), a peculiar kind of flute ("svyril") and the mountain pipe ("trembita"); primitive instruments like the lyre
535 have also persisted. The dance plays a comparatively minor part. Besides the ceremonious dances ("kolo") there are round dances ("hopak", "kozatshok" and "kolomyjka"), and the old sword dance is found among the Hutsuly.

531 A richly developed folk-art is on the same level as the folk-poetry and music; it finds expression above all in national costumes and ornaments, in painted Easter eggs, embroidery, in the complicated weaving and wood-carving patterns and in bead-work, ceramics, furniture and household utensils.

291 The ornate costumes often show in their embroidery influen-
531 ces from the East, the South and the Balkans. Particular attention is paid to embroidery on shirts, while women's skirts ("plakhty") and men's coats are often magnificent works of art for which, according to the district, homespun linen and woollen stuffs are used. Embroidery patterns utilise geometric forms as well as conventional flowers and leaves.

352 Furniture consists mainly of benches, a carved table, painted
531 and inlaid chests ("skryni") and a carved pottery cupboard ("mysnyk"). The room is, in addition, decorated with paintings, embroidered towels and carpets; in Eastern Ukraine the stove is also painted.

3: Mirchuk S-4 (no date) 1949 RDl Ukraine RDl

Music

● 533 Ukrainian music did not make an appearance in general European musical literature till the end of the 18th century, a fact which may surprise an outsider in a people of more than 40 millions whose songs enjoy world-wide reputation. Here, too, natural development has been held up by political dependence and subjection to a foreign state.

Christmas, spring and harvest songs are probably among the oldest products of Ukrainian music, but also songs about the most important events in human life, such as birth, marriage, and death. Their archaic character points to an origin in far-distinct, nebulous, pre-historic times. After the introduction of Christianity, these songs were subject to Greek influence which finds expression to a certain extent in their structure. But the golden age of the Ukrainian song is from the 16th to the 18th century, i. e. the heroic age of Ukrainian history. History raises a new voice in the lyrical-epic songs, recitative in character, which glorify the heroic deeds of the Cossacks in their battles against the Turks, Tatars and Poles. — This type of song belonged above all to the repertory of the minstrels (Kobsars = singers) organised in a guild of their own to watch over their interests as a profession. Like the Bards and Troubadours of the Middle Ages these minstrels or Kobsars wander far and wide through the plains of Ukraine, welcome guests not only in the mansions of magnates and landed proprietors, but also in the kitchens of farmhouses and simple Cossacks. In its later development the Ukrainian folk-song approaches more closely the musical products of Europe, with their definite separation of minor and major keys and regular harmonies. But in spite of these concessions, characteristic features which

give it its peculiar stamp, were by no means lost. In a 533
letter to an acquaintance Count Tolstoi emphasises that no other national music — not even that of Russia proper — has proclaimed its peculiar character so insistently as the Ukrainian. When we listen to it, the whole history of Ukraine passes before our inward eye, and we understand the character of the people far better that by reading Gogol and Konyskyj (Ukrainian writers).

Church music was introduced into Ukraine after the country had become Christian under Grand Prince Volodymyr the Great, whose consort, the Greek princess Joanna, brought to Kyiv not only priests but also church singers. The old chronicler relates that, at the time of Yaroslav the Wise three Greek singers came to ancient Rus with their families and that the "eight-part angelic singing" originated with them. These church songs were modified in the course of centuries when they were handed on from "ear to ear"; in this way they took on many of the characteristics of the Ukrainian folk-song, including the "subsidiary parts", a special counterpoint feature in this folk music.

The Tatars who destroyed the political structure of Ukraine, left the church in peace. The simple Byzantine forms of church music penetrated into the lives of the people, thereby enriching their still primitive culture. The conquest of Ukraine by Poland and Lithuania and the spread of Roman Catholicism with its polyphonic vocal and instrumental music (mainly organ) forced the Orthodox clergy in Ukraine to cultivate the more complicated choir singing, which, to-day, is still the sole representative of Ukrainian church music. This choir singing, supported by church brotherhoods, was preserved throughout Ukraine till the end of the 17th century. The sons of the rich old Cossack nobility who brought back samples of the music of Western Europe from their tours, also contributed to the music of the country. In Kyiv the peculiar "concerto" form arose in which the tutti of the choir alternated solos. The Italian works of composers as Giovanni Palestrina, Alessandro Scarlatti and their successors, Giuseppe Sarti and Baldassare Galuppi were widely known in Ukraine; under their influence, at the turn of

● 533 the 18th century a specifically Ukrainian "Italian church choir style" was formed, whose most eminent interpreters, the composers of our older music, were Demeter Bortnianskyj (1721—1825), Maksym Berezovskyj (1745—1777), and Artem Wedel (1767—1806). All three were students at the Kyiv Academy, Bortnianskyj and Berezovskyj finished their studies in Italy, the former in Venice, Rome and Naples, the latter in Bologna. The style of church music created by all three, but particularly by Bortnianskyj, was not only supreme in all classes of Ukrainian society, but also acquired a dominating position in other nations of Greek-Orthodox faith. Bortnianskyj, the greatest of the trio, after finishing his studies in Italy, spent the rest of his life as conductor of the court orchestra in St. Petersburg, which explains why he is known throughout the world as a Russian composer in spite of the obvious indications that he belonged to the sphere of Ukrainian culture.

After the North had drained away the best men and when the political situation of Ukraine had became deplorable under the Russian Empire, all independent activity in the province of culture, and consequently of music, gradually ceased. It is true that in the middle of the 19th century the old musical tradition was transplanted from the Dnipro area to Galicia (M. Verbytskyj 1815—1870 and I. Lavrivskyj 1822—1973) but this did not last long and musical culture finally decayed here, too. The creative power of Ukrainian music in the 18th and 19th centuries also found expression in opera and light opera. Bortnianskyj had already written operas, such as "Creonte" and "Quinto Fabio" which were performed in Italy, but in this case music and libretto were too foreign to appeal to Ukrainian society. But with the spread of the romantic movement and its preference for motives from popular life, Ukrainian composers turned for themes to country life or to the heroic deeds of the Cossacks. Thus arose the light opera by Prince Shahovskyj (1777—1846), "Cossack the Rhymester", and the classical musical comedy by Ivan Kotlarevskyj, "Natalka Poltavka", Hulak-Artemovskyj's (1813—1873) opera, "The Zaporog Cossack beyond the Danube", which is strongly reminiscent of Mozart's "Il Seraglio", the opera-like, though often banal setting of

Shevchenko's "Kateryna" by Mykola Arkas (1852—1909) and many others.

Mykola Lysenko (1842—1912), a musician who was successful in all branches of his art, and his successors created a revolution in music in Ukraine. After graduating from the Leipzig Conservatoire Lysenko returned to Ukraine. He took the folk-song as the basis of his compositions but, while it had hitherto been treated as something primitive, Lysenko seeks in it the essence of the musical ego of the Ukrainian people. He tries first to establish the scale of the Ukrainian folk-song and to develop from it a suitable harmony. He worked like a professor of ethnography and investigated the abundant material at his disposal according to scientific methods, no other nation possessing such a rich treasure of songs, both as regards quality and quantity. Without going into a detailed analysis of the Ukrainian folk-song, we may add that most of them are part songs, where each part is independent, and starts one after the other finally combining with the first voice, which results in an original counterpoint and rich harmonious melody. Lysenko was aware of the great wealth of Ukrainian folk-songs, but also of the great difficulty of studying it in its entirety. But the work had to be done as a guarantee of the further organic development of music in Ukraine. He did not consider it right to graft the music of Western Europe onto Ukrainian products, for he was perhaps the first to understand that Bach, Mozart, Beethoven, Schubert, Wagner and Brahms were first and foremost German composers who constructed their works on a scale derived from the German folk-song and that the roots of this folk-song lie deep in German musical consciousness.

The impulse given by Lysenko expressed itself first in vocal music; M. Leontovych (1877—1921) and K. Stetsenko (1882—1922) are products of the movement which he initiated. Their works are a synthesis of the impressive technique derived from the old vocal music of the 16th century on the one hand and of the Ukrainian folk-song on the other, from which they drew not only their motives but also their inspiration. This explains the enormous success of the Koshyts choir when it toured Europe from capital to capital, from Vienna to Berlin, Paris and London.

● 533 After the war of 1914—1918, Lysenko's principles began to make themselves felt in instrumental music too, thereby opening new possibilities of development in all provinces, from trifling compositions to symphonies and operas. Stanislav Ludkevytsh (1879) meant a turning-point in the history of Ukrainian music in Western Ukraine; he created music in the European sense, which, on the basis of his own studies and the researches of Filaret Kolessa (1871—1947), the folklorist, penetrates the real being of the Ukrainian folk-song and tries to utilise its materials. His chief merit, however, lies in his having proved that, contrary to the traditional view, it is possible to express the national character in instrumental as well as vocal music, and indeed, if properly managed, orchestration can preserve the individuality of Ukrainian music better than compositions for the voice. The spirit of our folk-song breathes from his compositions, whether it be his great symphony for orchestra, chorus and solos, the "Caucasus", his "Valse melancolique" his "Rhapsody of the Ukrainian Legion", or his small chorus songs, mostly with orchestral accompaniment.

A group of younger composers in Western and Eastern Ukraine have deliberately chosen instrumental music as their mode of expression in order to fill up the gap in this art and thus contribute something essential to the culture of Ukraine. Vasyl Barvinskyj (1888), director of the Ukrainian Academy of Music in Lviv, a neo-romantic, a master of chamber-music, a pupil of Vitezslav Novak (Prague) whose whole work was founded on the Slovakian folk-song, fully utilises the treasures hidden in the Ukrainian folk-song, in his works for the piano, the cello, in solos and symphonic poems. Similar in style is the work of Nestor Nyzhankivskyj (1893—1940), the son of a Ukrainian composer of the 19th century and a pupil of Marx the Austrian composer and pedagogue. The more radical tendency in this group is represented by Zenon Lysko (1895) and Mykola Kolessa (1898), who have liberated themselves from the finished folk-song and merely try to compose in the same spirit. In his work (piano, chamber-music, symphonies) Anton Rudnytskyj breaks away entirely from national music and tries to being Ukrainian music into

one line with the extreme tendencies in Europe and with ideals of modern composers. 533

In the Ukrainian Soviet Republic the turn to instrumental music was still more striking than in compositions by musicians in Western Ukraine. The most radical and modern composers, as far as technique and mode of expression are concerned is Boris Latoshynskyj (1895), a professor in the Kyiv Institute of Music and the composer of works for piano, violin, string quartettes, piano trios, symphonies and musical illustrations to films. At first he was under the influence of Russian reformers, but later took to writing atonal music and finally found his way to the source of national Ukrainian music in his overture to 4 Ukrainian songs and his opera, "The Golden Hoop".

Lew Revutskyj (1888) is a strong, rugged personality, though at the beginning he was under the influence of Rahmaninow and Chopin, and later of Scriabin and even of Chaikovsky. These foreign elements, however, were melted in the fire of his individuality to creations which have echoes of the folk-song while providing us with samples of modern Ukrainian music. These include his preludes for the piano, concertos for the piano, symphonies, songs etc. The third representative of great musical forms (sonate, symphony, piano concerto, opera), Victor Kosenko (1896), a professor at the Lysenko Institute in Kyiv, is a more moderate, lyrical nature, Pylyp Kozytskyj (1893), the editor of the review, "Music for the Masses" and Mychajlo Verykivskyj (1896), the conductor of the opera in Kharkiv, form a special group; although both also express themselves in large forms, their special field is the instrumental and vocal miniature. Kozytskyj's forte is vocal music where he continues the glorious traditions of Leontovych. —

p. 239

6: Armstrong S-4 (no date) 1955 RD1 Ukraine RD1

186 517 575 been founded by the nationalist intelligentsia of the East Ukraine many years before the Revolution. They were now revived, after long suppression by the Communist regime, to carry on the work of developing national culture and inculcating a feeling of national identity. The two aims could be combined because all nationalist Ukrainians felt it essential to instill a love of the indigenous popular arts and customs, emphasizing their distinctive nature. That this effort had a political as well as a cultural significance is indicated by the fact that not only the Soviet regime (both before 1941 and upon reconquest, as in Kharkov)[45] but the German police as well attacked the Prosvita societies, and in the Reichskommissariat they were able, for varying periods, to lead only a clandestine life. The desire for national expression was shared by so many, however, that the Germans felt it was impossible to dam up all outlets; therefore the Prosvita was generally permitted, though under close observation.[46] Together with the church (and a few local societies not using the Prosvita name but having the same function), it was one of the few organizations of a nationalist character which was not under direct German control.

533 517 186 575 The work of the Prosvita groups, although arranged in various ways in different localities, may be classified under four general headings. Playing a major role everywhere were musical activities, particularly choral groups, in which the Ukrainians had always excelled, and which served as a powerful intellectual and emotional stimulus to nationalist feeling, since most of the songs were distinctively Ukrainian. In addition, groups of *bandura* players (the *bandura* is a small lute-like stringed instrument indigenous to the Ukraine) were sponsored, and orchestras were trained. In the larger centers, Prosvita collaborated with regular professional musical organizations, such as conservatories and operas, to produce nationalist-inspired performances. For example, operas were reopened in Kiev and Kharkov, and offered a considerable repertoire of native Ukrainian pieces (*Taras Bul'ba*, *Natalka Poltavka*, etc.) as well as traditional Western

545 517 575 186

[45] Cf. *Nastup*, September 26, 1943, p. 3 (based on *Vinnyts'ki Visti*, August 29, 1943), on the destruction of Prosvita and its personnel in Kharkov during the Soviet interlude in February-March, 1943.

[46] MS E; PS 3943, May 22, 1942.

7:Bregy & Obolensky H-4, 5 (no date) 1940 RD1 Ukraine RD1

197 Ukrainians, the German and Austrian authorities had to use Russian interpreters instead of Ukrainian ones from Galicia. Trained at the Ukrainian University of Lvov, founded by the Austrian Government, and belonging to another religion, being 'uniats' and non-Orthodox, the Galician men of letters, scientists and politicians who invaded the Ukraine after the Revolution of 1917, appeared as foreigners to the native population.

538 In popular Ukrainian poetry one finds no trace of the epic poem of the Russia of Kiev, of which the 'Tales of the Companions of Igor,' written in a language which was still very close to old Slavonic, is a magnificent example. The epic songs of the flourishing epoch of the State of Kiev, still bearing traces of the mixture of Christian and remnants of old pagan conceptions, have been perpetuated far into the north. They are the *byliny*, songs of St. Vladimir and his companions, which were accompanied by some acting, and which the popular *skazitels* still sing in the most distant North Russian lands in the forests on the shore of the White Sea. In the Ukraine a popular epic poetry of a new kind, based on subjects which have not been published, has appeared, inspired by the Cossack struggles. The sixteenth and seventeenth centuries have left us a few examples.

This poetry is highly lyrical, noble, and melancholy and has developed especially in the following century. It still lives to our days, known under the name of '*doumy*.' Although it speaks of epic deeds, this poetry is profoundly distinguished by that lyricism which characterizes the whole popular Ukrainian poetic art.

[533] 177 Like all the languages of the Russian family, Ukrainian adapts itself wonderfully to song. It is the Ukraine which has taught the whole of Russia the polyphonic song, which even penetrated to the remotest corners of the Russian land. It is possible that this song itself was early influenced in the Ukraine by certain elements of Western music.

7:Bregy & Obolensky H-4, 5 (no date) 1940 RD1 Ukraine RD1

early influenced in the Ukraine by certain elements of Western music.

We already know that the beginnings of Ukrainian literature, during the epoch of the State of Kiev, are completely interwoven with those of Russian literature. It is at the end of the sixteenth century that one should look for the first example of a literature already written in a noticeably vulgarized form and which approaches modern Ukrainian.

The struggles which followed the religious union of 1596 were accompanied by an intense literary activity in the Ukraine which served almost exclusively polemic ends. The cause of Orthodoxy being that of the lower classes after the defection of a great part of the clergy and of the old aristocracy, it was of necessity that its defenders had to turn to the people. We can also note a broad democratization of ideas in the writings emanating from the Orthodox camp, which favoured the use of a language which one tried to make as intelligible as possible to the masses.

The Orthodox were at first fundamentally opposed to the use of Latin, which their adversaries wished to impose upon them. 'It is because the Slavonic language is the most fertile and the most loved by God, that the devil rises against it, since, by means of simple and diligent reading, it leads towards God, without pagan malice, such as the grammar, the rhetoric, and the dialectic,' wrote the defender of Orthodoxy, the monk of Mount Athos, John Vichinsky, in revolting against the literary code of the Jesuits who were quite strange to the popular soul. He appealed to the people:

'It is better for you to go to church without bishops and priests influenced by the devil, and to guard the purity of Orthodoxy, rather than to blaspheme it and to trample upon it in going to church with bishops and

The Living faith of pagan times occupies among the people, a position which is equal with the Christian belief. The Orthodox Church, doubtless recognizing how deeply rooted the popular customs are, has tried to reconcile the two.

789 The ancestor cult is particularly important. The Ukrainian people entertain their ancestors on Christmas Eve. The table is set and the whole family are seated at it. Only a few seats are unoccupied - for the ancestors. Their bowls are filled with the traditional Christmas food: cooked wheat with honey and poppy, cooked fish and a cooked fruit mixture. "Little Father Frost" is also invited on Christmas Eve by the master of the house. The peasant steps in front of his house and calls: "Frost, frost, come and have supper with us!" Every guest, even the beggar, is welcome on Christmas Eve, for he might be an ancestor or Father Frost whom even the priest [789] does not forget specially to invite. Hay is laid under the tablecloth on the nights around the winter solstice, for all green things /138/ drive away the evil spirits. The place of honor in the house belongs to the "grandfather", a •533 sheaf of grain, symbolizing the ancestor. In the twelve magical nights between Christmas Eve and the Three Kings the famous koliad, pagan songs about the solstice, with a Christian flavor, exorcise all evil. Jesus Christ, Dazhdboh the sun god, and the Virgin Mary, all three are conjured up in one and the same song, in order to protect these worthy Christians.

527 789 The carnival belongs to the women; the men have nothing to do with it, although on other occasions they do not scorn merry revels. On a Monday morning the married women of the village gather in the pub in order to begin a week of jolly drinking. This, too, of course, cannot pass without magic. The sorcery revolves about the "koloda", a stick which symbolizes a child. It is wound with tow and is now "born". The women congratulate each other on the "birth" with horilka,

527 789 grain whiskey. The revelry lasts all week just as in the case of a real birth.

527 971 769 The spring festival, the resurrection of nature, has for a long time coincided with the Christian Easter, the resurrection of the Lord, and the burial of Christ with the burial of winter. On Easter Sunday the Christian service and the pagan cult complement each other in a strange way. Scarcely has the priest prayed for the blessing of the Father, the Son and the Holy Ghost to descend upon his congregation, when the women join hands and dance around the church. It is a custom dating from ancient times to announce to the ancestor the beginning of field work at the spring festival, so that he can give them help and support. "Oh, ancestor!" the women sing on this occasion, "we plow the field, oh ancestor, we announce to you that we plow, that we sow, that we reap!" (82)

82. According to a verbal communication of the Ukrainian ethnographer and archaeologist V. Shcherbakivskyj, Prague.

789 527 The custom of "plowing-under", observed even before the First World War in East Ukraine when the field work begins, is probably unique. Again it is the women who, stark naked, exorcise the magic forces /139/ by drawing a plow over the nocturnal fields, and furrowing the earth amid a great deal of noise. Woe to the man who might eavesdrop on this grandiose fertility rite! The mischief-maker would have to pay dearly for it. (83) The drinking bout which the naked peasant

83. Zelenin: Russian (East Slavic) Folk Studies.

women celebrate near the church after they have finished their magic rite is called "lightning".

●533 These are the same women who sing the lovely Ukrainian songs while they are working in the fields in spring and summer; for the Ukrainian be-

533 lieves that song is a part of work, and he has special symbolic songs for every type of work.

527 769 The Monday a week after Easter is dedicated to the ancestors. Well supplied with food and drink, the whole families set out for the cemeteries, just as in the days of Vladimir, in order to observe the death cult. They sit down on the graves of their ancestors, eat the food they have brought, share it with the dead by placing the latters' portion beside the Christian cross made of wood, and they do not forget to empty a small glass of horilka over it. The dead are honored if the visitors leave their graves in an elevated mood.

776 Summer passes by with the customary field work. It is a glorious time, the pumpkins and the melons ripen, the hollyhocks bloom again and people sleep out in the open. The harvest begins not without symbolic rituals; for the spirits must be thanked and one must pray for good weather. When the grain has been stored in the barns, the priest consecrates the harvest wreath, the grains of which are mixed among the seed the following year.

793 In the midst of this strange pagan-Christian world, the priest lives and works as the representative of Christ on earth. He knows the customs of the people from the time he is a child, and he joins in on many occasions. It is not sacrilegious when during a difficult birth he places the church key on the belly of the woman in labor, when he administers the Holy Sacrament to sick cattle or seals graves so that the dead may not /140/ return. Both shepherd and flock most earnestly believe that such deeds are efficacious and pleasing in the sight of God.

771 178 The First World War, the civil wars and finally the Bolshevist cudgel have destroyed this world; faith and superstition, holy mass and the spirit cult were no longer tolerated.